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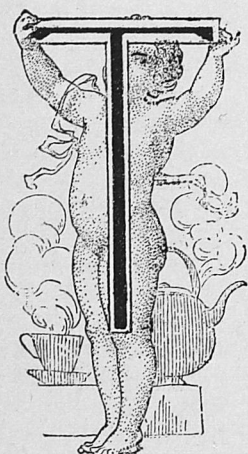
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THE ATELIER

THE ACADEMY EXHIBITION.



THE seventh Autumn Exhibition, now open at the Academy, is a good deal like the majority of its predecessors—that is to say, tolerably good. The academicians are not very numerous represented; some of the examples of those who are generally considered the most hopeless are hung on the line and already sold. There is a scarcity of big canvases and an absence

of striking ones, but there are a great many modest ones that are worth looking up. The exhibit of sculpture, which consists of only five pieces, commences with No. 1 in the catalogue, an "Orchid Sprite," by Clio Hinton, hung on the stairway, a conventional flower in high relief, from the centre of which is thrust out a child's face with an impish expression. Opposite hangs a profile in low relief, by Katherine Cohen, and the same lady has a bronze statuette group in the West Gallery, "Rabbi Ben Ezra." Here also is a bronze bust of a girl's head by Emil Wuertz and a plaster one by Grace F. Randolph, both of them modern in sentiment and pleasantly decorative. Of the paintings, none of the larger ones have, apparently, been thought worthy of the centre of honor in the long South Gallery; Mr. Huntington's portrait of Mr. George Bruce, for the Free Library which he has founded, is modestly put to one side. It is a half length; the sitter, in conventional black, rests his arm on a table and holds in his hand a newspaper. Mr. Chase, the President of the Society of American Artists, makes much more of a show; in the South Gallery is his full-length portrait of Mrs. Leslie Cotton, in a black dress narrow in the skirts and very full in the sleeves, with one hand on her hip and the other on the slim-legged table beside her; in the North Gallery is his broadly treated head of "Little Miss K.," and in the west room a portrait of a young man with a lively expression. In the same gallery hangs Jared B. Flagg's half-length figure of the Hon. John Elliot Ward, of New York, Minister to China under Buchanan, the brown fur of the heavy overcoat contrasting well with the well-modelled gray head. Kenyon Cox's small portrait of an elderly lady is noticeable for the good painting of the flesh of the head and the hands; Mr. Freer's head of a blond gentleman is a very good likeness and so is Charles Foster's of Mr. W. B. Faxon. Adele F. Bedell sends a half length of an upright young lady in a greenish-yellowish gray robe and atmosphere, whom she calls "Margaret;" R. Cleveland Coxe, a study of the back of the head and shoulders of a lady, in which there is very good treatment of the hair and flesh, and Mr. Beckwith, the portrait of a lady in a beautiful white evening dress.

Good painting of the flesh, rather rich, mellow and yet grayish in color, may also be seen in Clifford Prevost Grayson's study of a woman lying on her side, and

retaining on the frame its Salon number. But it is somewhat unlucky that it should have been hung so near Herbert Denman's little Psyche, crouching on her rocks and hiding her face because Eros has abandoned her; her well-modelled flesh becomes a little cold and bluish beside Mr. Grayson's warmer tones. Mr. Rice's "Naiad," sitting disconsolately under her waterfall, is still more chilly, and very thin and ungraceful to boot. The only other serious attempt to render the nude is Frederick Marshall's "Happy Days," in which the young woman is good in color but flat. The "flights of imagination" in the collection are not very important; probably the best in color after Mr. Denman's is Charles H.

of "malarial" is quite applicable, and Mr. Foster's lovers, moreover, are unbeautiful, awkward and distressingly thin. The same quality of atmosphere pervades F. J. Waugh's large canvas devoted to Tennyson's "Eleanore," wandering "between the sunset and the moon;" it is very difficult to render this charm of misty enchantment in the air without suggesting chilliness. Charles C. Curran has progressed decidedly backward since his admirable "Breezy Day" of last spring's exhibition; in his smaller canvas, representing the sprites of the "Sunbeams and Dewdrops" festooning the leaves of the flowers, and in the larger one, "Among the Lotus Lilies—Sandusky Bay," his color has become very hard and tinny in quality and his atmosphere has disappeared.

By a curious lapse of judgment the honorable hanging committee has placed this latter canvas directly under a low-toned landscape study by Kenyon Cox, to the great damage of both pictures. Mr. Cox also sends a study of a lady in a red dress playing on a large gilded harp in a dusky and bare apartment furnished only with some wall ornaments evidently borrowed for the occasion.

Mr. Denman's picture of a young girl in the act of knocking a tennis-ball over the net is very neat and spirited in drawing and very pleasant and summery in color. Irving R. Wiles paints a bare-armed model lying on a lounge in a sunny corner of the studio; her loose robe is blue, the bear skin on which she reposes white, the curtain behind her, lit up by the sun, very yellow and the chest of drawers in the corner very red. Yet these primary colors contrive to come together in a very cheerful harmony. His smaller study of a fountain in a park, somewhat in the manner of Mr. Chase, is not quite as true as that clever painter's. J. R. Strickler has also experimented with the yellow curtain background, seating in front of it a lady in black, but the yellow note rather dominates the black one. Henry B. Wechsler sends a blond Dutchman seizing the moment, in a Holland interior, to make eager love to his sweetheart while the servant's back is turned; Mr. Van Schaick, a couple of masqueraders or amateur actors posing in front of a curtain; he with his thin black legs wide apart, devouring bananas and leering at her; she pressing her hands to her side, and apparently laughing up at him. Leon Moran is represented by a minute canvas representing some gentlemen sitting around a table in front of a building, while one reads "A Chapter from Sterne," and a much larger picture of a young "Benedict" in cocked hat, wig and stiff coat, eating his breakfast by a great fireplace, while his spaniel chokes over his bones on the floor. J. G. Brown sends a barefooted little girl sitting on a wall; George H. Story a little girl "of quality," but with a very old and haggard countenance, looking out of her box

"At the Matinée." Newton A. Wells has made a study of a boiler shop, which is very false to nature, in that there is no suggestion of noise, but which is otherwise well painted, especially in some parts; Edgar M. Ward sends a large harvest scene, capping the "Last Shock," dry and prosaic in treatment, and Mr. Remington, two studies of mounted figures on the plains.

Among the landscapes and marines may be found some excellent examples of color, good sentiment and



"A PEARL-STRINGER OF VENICE." BY CECIL C. VAN HAANEN.

(SEE PAGE 31.)

Miller's "Enchanted Mill: an Idyl," in which the enchantment is suggested by the nude figures, naiads or nixies, reclining in the foreground and the twilight air which envelops the old building and its embosoming trees. In the Corridor may be found "At the Fountain," by Charles Foster, and "The Way to Arcady," by Chester Loomis, pretty subjects both and worthy of being painted; but the atmosphere in both is of that unpleasantly dampish gray to which the conventional and Philistine objection

truthfulness to nature. Alexander Harrison is represented in the Corridor by a large canvas, "Golden Gloss," immense masses of pink tinged cumuli sailing over the sliding waters of the beach; in the South Gallery by a smaller "Midnight," the blue waters of mid-ocean rocking the moon's pale reflections, and in the West Gallery by a large "Moonrise on the Sea," very beautiful in color and tone, pearly, opalescent and with other virtues. Miss Dupré, in her little picture, "Broken Adrift," has also caught some of this charm of color, and there is much of it in the better and smaller landscapes, which are truly too numerous to mention. Among these are Robert C. Minor's "Indian Summer," possibly not very suggestive of that particular season of the year, but certainly pleasant to contemplate; R. Swain Clifford's "Autumn Grasses;" F. De Haven's "Evening near the Sea;" Leonard Ochtman's field of red oats and Charles Warren Eaton's "Golden Moon." William Sartain's bit of a canal in Venice has his usual good qualities; Thomas Moran sends a large Venetian scene, quite in his usual manner, and a "Midsummer—Long Island," more restful to the eye. H. P. Smith's large study of "Old Oaks in Autumn" is also very like to other work he has done. Edward Gay's "Old Boundary Line—East Chester" is another of the big pictures, a stone wall guarded by three or four great trees traversing the foreground and, beyond, a stretch of meadows in fuller light. Walter Palmer has been to Venice; like some of the others, his orange-sailed fishing boats traverse a sea of wonderfully opaque blueness, but in his larger view of the city from San Giorgio the more conventional meteorological conditions prevail. Howard Russell Butler sends three good landscapes, including a very spirited little "Squall," No. 185; H. M. Rosenberg, the best of the flat, gray pictures with the composition concentrated in the middle of the panel, a "Foggy Morning—Conn.," and there are some good still-life subjects by T. A. Brouwer, Jr., William J. McCloskey, William R. Whitmore and William M. Harnett.

THE first exhibition of the American etchers was held at Ortgies's gallery last month. Only a small number of prints was shown, most of them being large commercial works of much the same character as those one is accustomed to see in the shop windows on Broadway. Among the best were Mr. Sartain's reproduction of a painting by Percy Moran—a girl in white at a piano, with a white curtained window for background; Thomas Moran's "Mountain of the Holy Cross;" Mr. Nicoll's marine moonlight, "The Reef;" Stephen Parrish's "Bay of Fundy;" Kruseman van Elten's "Mill-race," in which there is some well-studied foliage, and Mrs. Thomas Moran's "St. John's River, Florida," with its sandy road, sand-cliffs, and palmetto trees. The best plate in the exhibition was not an etching, but a mezzotint, Mr. Sartain's portrait, called "The Musician." A collection of the works in black-and-white of Mr. and Mrs. Thomas Moran is to be shown at Klackner's new gallery, 5 East 17th Street, soon after New Year. It will include not only their etchings, but many examples of Mr. Moran's excellent lithographic work, which is now quite rare, the stones having been all destroyed by fire years ago in the big printing house in Philadelphia where they were stored. One of these days, collectors will seek eagerly for examples of our best American lithographers. Edward Moran should also show his old lithographic work.

FLOWER PAINTING.

II.—PROGRESSIVE LESSONS IN WATER-COLORS AND OILS.

IN beginning to paint flowers, it is best for awhile to avoid all that are double and all that are brilliantly or deeply colored. The more color there is in a flower, the more difficult it is to distinguish its various tones; if we had a perfectly white surface, we would have only light and shadow to deal with. It is seldom that white flowers are without creamy or greenish tints, and more or less stronger color is sure to appear in their centres; but yet, with these, it is easy to see where the gray tints are to be introduced, and that is difficult for a beginner, if the local color is warm or brilliant. Even if the perception were perfectly clear, he feels, with good reason, that his cool tints may injure his richer colors by blending with them instead of enhancing their effects by contrast.

Before one is able to work rapidly, he is likely to be haunted by the idea that flowers are going to wilt by the time he gets well started in painting them. For this

calla are good specimens to show how different white flowers may be in tone as well as in texture. The azalea is cool, thin and silky; where the white of the calla seems to partake of the warmth of the rich golden spadix in the centre, and its texture is heavy and velvety. All the white oil color used for this must have a little pale cadmium mixed with it; and if any part should catch a golden reflection from the centre, the deepest cadmium may be tinted on. The color should be kept rather stiff except where there are deep shadows. In water-colors, a corresponding amount of yellow must be washed upon the white paper, and the neutral shades should be stippled in to secure the rich soft texture.

The treatment of the azalea is different throughout: cool neutral and greenish tones are introduced in the local color to render it more transparent. There must be no thick heavy color except upon high lights; and in water-colors the shades should be lined rather than stippled. Occasionally darts of rose-color may be seen near the margins of some petals; but these may be thrown in without affecting the general treatment. In either of these flowers, the deepest shadows will call for something as warm as raw umber. A great deal of delicate gray will be wanted; and the colors that are likely to produce it most satisfactorily are cobalt, Naples yellow and rose madder. Black may be used daintily in retouching—the prepared neutral is rather purple.

When painting callas, a good proportion of the leaves must be thrown in shadow. The strong green should be kept within a smaller limit than the white flowers, and both will be brought out by the contiguous dark shades.

With cut flowers, it is best, for awhile, not to attempt any arrangement that will require the stems to be inverted or placed so that they cannot be in water. It does not follow that the vessel must always be painted. A large-mouthed, shallow one may receive the ends of the stems and be withdrawn when they are to have their final touches.

When a vessel is painted, it should be somewhat on the shadow side of the study and have one bit of concentrated light that will respond to the light on the flowers.

Upright masses of flowers are sure to appear stiff. It is well, in arranging them for a study, to let some in-

cline very much over the side of the vessel, and to let one or two fall on the surface below.

A low spherical vessel is, in most cases, much preferable to a high vase. With trailing plants, the latter may be used to advantage, also with other objects in the foreground.

In painting a quantity of large flowers, care must be taken that they are not in straight lines or at decided angles. The following arrangement is in accordance with the general principles of design, and it is a good one to keep in mind as a standard; it must be regarded as suggestive, not as a rule: A few may be grouped closely where the strongest light is to be concentrated, some may be massed with the leaves on the shaded side, one or more may be allowed to fall low and almost at right angles with those that are above, and a specimen that is not of the largest—partly blown, say—may rise higher than all the others. This last, as well as those detached below, will take away from the bulky appearance of the central mass, without diverting its light and shade.

H. C. GASKIN.

(To be continued.)



DECORATIVE PANEL. AFTER ANGELICA KAUFFMAN.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 47.)

reason, it is well to take those that are growing in pots instead of cut ones. The study may consist of any good-sized white flower that is not double, say an azalea or a calla. A pot may be placed in a favorable light on a table or anything that is desirable for a horizontal surface, and a suitable background must relieve it. The latter is expected to occupy more than half the height of the canvas—very much more, if the height is greater than the width. The division between the horizontal and the vertical surfaces must not be too positive, and the former must gradually assume a coarser texture as it comes forward. If it were lined off like a chess-board, we know that the perspective effect would make the farthest squares small and the nearest large; and the same principle must be carried out in representing any surface that is supposed to be horizontal.

If only a portion of a plant, like a branch of azalea, is taken, it is well to have it incline from the side of the canvas or paper. Sometimes the whole plant, with an obscure representation of the top of the pot, may not be too much. In any case, the centre of the object must be placed more or less to one side. The azalea and the

TAPESTRY PAINTING.

II.

ACCORDING to promise our lesson on tapestry painting this month will be on the graceful Boucher design (inadvertently attributed to Watteau) published on page 7 in the last number of *The Art Amateur*.

Stretch the wool canvas firmly on a wooden frame with tacks. If the frame be too large the canvas can be laced in on two sides with string. Be sure that the rib of the canvas is stretched quite evenly. In addition to the colors and medium mentioned last month, get a glass palette—one about fourteen by twenty inches. It should be painted white on the under side. You will need also a few small glass jars for mixing flat tints required in quantity. About a dozen brushes will suffice, of assorted sizes; the very smallest obtainable are necessary for marking in the features. The brushes must be made of bristle, very firm, of a flat shape, and brought to an edge in the form of a chisel. For skies nothing is better than a thick flat varnish brush cut down to about half its length, when it will be found to have much more resistance. Pliable brushes are useless, the first element of success lying in the manner of scrubbing in the dyes so as thoroughly to incorporate them with the canvas. You will need a very firm easel. A simple and inexpensive rack easel is made, exactly suited for tapestry painting; it stands on a square base and cannot slip about.

Pin the prepared enlargement in position, and pounce on the design with a loose bag of coarse muslin containing an equal mixture of charcoal and burnt Sienna in powder. Rub the pounce-bag firmly over every part of the design; never dab it, or you will spoil the transfer. Remove the design, and if properly manipulated you will find beneath a clear dotted line of brownish red. Now take a finely pointed rather hard crayon and carefully go over the whole outline. Then beat out the pounce powder with a mahl-stick. This drawing in crayon is essential; first, because the pounce powder is apt to rub off, and, secondly, because it would mix with the colors in working and spoil delicate tints.

Provide yourself with clean water and some old rags. Place all the materials handy, and begin by washing in the sky. To do this incline the canvas forward at the top to insure the drops that may run off falling on the floor instead of down the canvas. Mix in a tumbler some indigo only with medium and about the same quantity of water. A very little indigo will suffice. Try the color before using it, but make allowance for the tint drying a shade or two lighter, as merely wetting the canvas makes it look darker. Begin at the top and drive the color in until the canvas is thoroughly soaked. Leave the form of the clouds, and when half dry soften them by passing the brush over them filled with medium and water only. The sky should be painted right over where the highest tree comes in, as this can be put in over the sky; indeed, it is better to lay on the preliminary shade for the tree before the sky is quite dry, as it gives a softened effect. The tint should be grayish, as the tree is far back; it may be made by mixing a little indigo and cochineal. Indicate the trunk of the tree with a darker shade of the same color.

Remember, in every case, medium must be used with the dyes. Should a tint be too dark, or require thinning out on the canvas, dip your brush into medium only and

not into water. Keep a little medium ready at hand for this purpose poured out in a cup.

While the sky is drying, we will turn our attention to painting the flesh. Take an ordinary medium-sized bristle brush to mix the colors with. Put a very little sanguine on the palette, always bearing in mind that the dyes are of extraordinary strength. Sanguine resembles burnt Sienna, and is invariably used for blocking in the features, and markings of the fingers and toes. Prepare two shades of this color, one considerably paler than the other. Take your finest brush, and, with the dark shade put in clearly the eyebrows, the markings of the nostrils, lips, ears, and even the eyes themselves, unless they are to be blue; then, with a larger brush paint in the shadows and half-tones. In fact, lay out the features with sanguine just as you might with raw umber if about to paint with oils in monochrome. Treat the arms and hands in exactly the same manner. Sanguine so applied will dry a bright fiery red. Do not be alarmed, for this is as it should be; only guard against using the color too strong, for in such a case you can-

You can obtain with the knife much the same effect as when stippling with a brush in water-color without the slightest fear of injury to the canvas, always provided that you have used sufficient medium in the wash; for the medium holds the color provisionally on the surface of the canvas until it is subjected to the action of steam, which drives the color into the canvas and the medium out. Should the features require strengthening in parts, model up with the same colors as before, only much modified. For the man's hair use the brown ready prepared. For the girl's hair, which is lighter, shade with the brown a good deal diluted, and for the wash prepare a little yellow with just a touch of ponceau in it, which makes a straw color.

For the girl's dress use very pale salmon pink; for the petticoat, the highest possible tint of turquoise blue; the chemisette and ruffle are white, and there are pink roses in her hair. For the man's costume let breeches and hat be of Gobelins blue, the vest buff, and the cloak claret colored. The shading for white is made with indigo, yellow and cochineal, which make a beautiful gray.

When a very pale pink is required it is a good plan to paint the shadows in gray and afterward scrub in a wash made from a light tint of ponceau with a suspicion of yellow added; more pink and gray must be worked into the half-tones. Turquoise blue can be obtained with emerald green and ultramarine. Introduce a little complementary color into the shadows.

Gobelins blue can be produced by mixing indigo with cochineal for the shadows and washing over the lights with ultramarine. Be careful not to make the ultramarine too bright; very little will suffice. For buff use indigo, sanguine and yellow in the shadows, and wash over with a light shade of yellow with a drop of ponceau in it.

For claret color mix cochineal, indigo and ponceau; in the deepest shadows add a little sanguine; for the wash use cochineal only. Paint the columns, fountain, etc., in grays. Keep the greens soft and subdued in the background. In the foreground make the foliage much yellower and with more force of light and shade, as in the picture.

Next month I shall write more at length on the method of painting drapery and foliage. The editor has

EMMA HAYWOOD.



DECORATIVE PANEL. AFTER ANGELICA KAUFFMAN.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 47.)

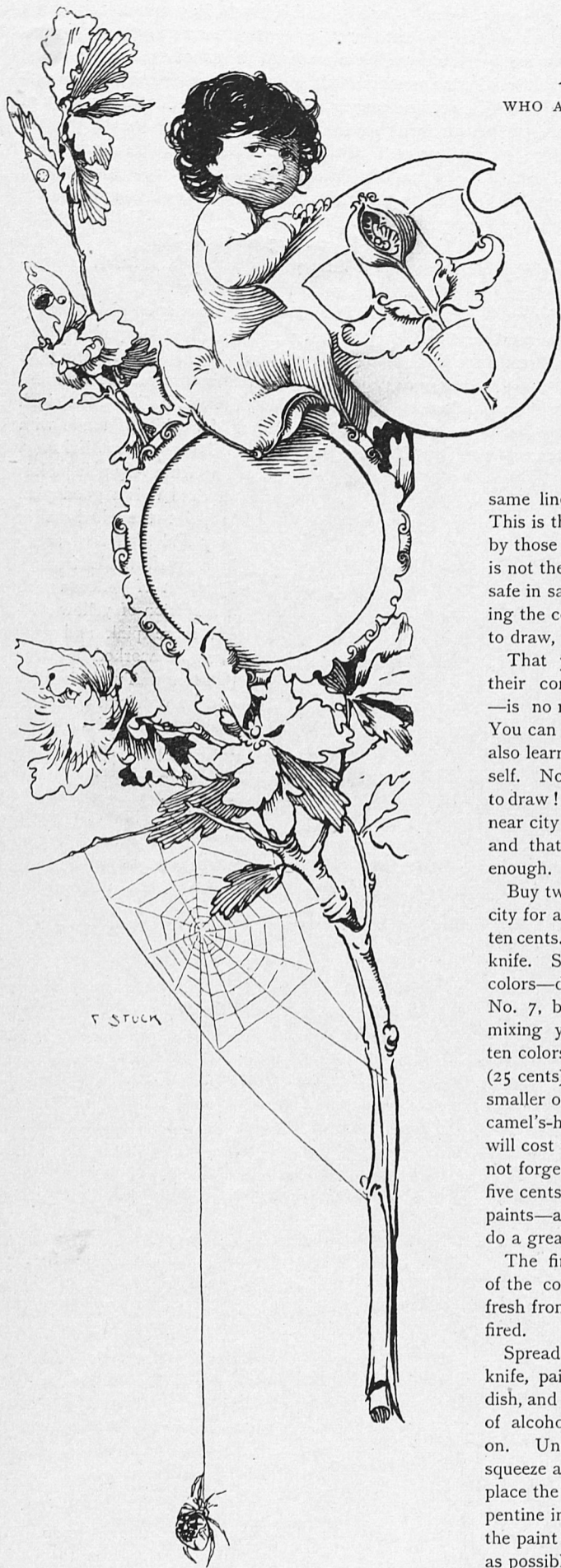
not well get rid of it without making the tones very dark. Allow this first painting to dry, and then, with plenty of medium, mix a very little water and only enough sanguine to faintly color it. Use a moderate-sized brush and scrub the mixture right over the parts of the flesh that have as yet been untouched, and also over the whole surface to be painted in flesh tones, always excepting the whites of the eyes. When this wash is partially dry, take a little ponceau, which resembles vermillion, add some rose to it and tint the cheeks. Next make with indigo and yellow two shades of bright green somewhat yellowish in tone; put this green on the shadows and half-tones while the general wash is still wet; scrub the green well into the red, and when dry a beautiful, transparent, clean shadow color will be the result. For the strong markings you must wait until the wash is quite dry; then put them in with the dark green, and, where the style of face demands it, use a little brown as well for the eyes and eyebrows. When some hours have elapsed take a penknife with a rounded blade or a steel eraser, and gently scrape the high lights; also soften the half-tones into the lights in the same manner.

promised another illustration of the same series, so that my suggestions will be useful in both cases to those who require fuller instruction than space permits at present.

THE seated figure of a Venetian girl on page 29 is well suited for a screen panel. Make the skirt buff and indicate the pattern on it with a darker shade of the same color; let the sleeves be a turquoise blue, the shawl a rich red, the rose in the hair pink, and the slippers red embroidered with gold. The receptacle for the beads is white. Use Binant wool canvas, fine rib, Grénie's dyes and mediums. For buff-color make the shadows of yellow, sanguine and indigo, the light wash of yellow much diluted, with a little ponceau in it. For turquoise blue, mix ultramarine with emerald green; make a very pale tint and shade it with the same, introducing a touch of yellow and sanguine in the darkest parts; this complementary color must be well blended with the blue. A rich red may be obtained by mixing cochineal ponceau and sanguine together; a little indigo will be required in the darkest parts. Shade the rose in the hair with

China Painting.

A LETTER TO A YOUNG LADY,
WHO ASKS IF SHE CAN LEARN CHINA PAINTING.



FROM your letter, I understand that you cannot draw a straight line, yet you want to learn to paint. Well, frankly, I must tell you that you *can* learn to paint on china without being able to draw. In the first place, while you are taking lessons, your teacher will draw the designs for you; in the second place, when you are working by yourself, you can transfer the designs. By transferring, I mean laying a thin sheet of paper over the design, drawing it carefully with a sharp-pointed pencil; then with a piece of colored transfer paper laid on the china, and the design on it, by marking the drawing over in the

same lines, the facsimile will appear upon the china. This is the way a great deal of drawing on china is done by those who think they cannot draw a straight line. It is not the best way, we will admit, and I am sure I am safe in saying that you will become so interested in laying the colors on the china, that you will insensibly learn to draw, and be surprised at your success.

That you do not understand colors—their names, their combinations, how they will look after firing—is no reason why you should not learn these things. You can learn a great deal from a teacher, and you can also learn by experimenting with a few colors by yourself. No teacher within a hundred miles, and not able to draw! Alas! But you say a friend goes often to a near city and will take your work to a kiln to be fired, and that encourages you to ask the question. It is enough. I will tell you what to do.

Buy two tiles for twelve cents each. Send to the city for a sheet of tracing and of transfer paper, for ten cents. Of course you have a lead-pencil and a pen-knife. Send also for several tubes of Lacroix mineral colors—deep red brown, carnation No. 1, dark green No. 7, brown green, jonquil yellow, black, gray No. 6, mixing yellow, emerald green, and brown 4 or 17—ten colors in all. You will also need a bottle of fat oil (25 cents), a flat black camel's-hair brush (25 cents), two smaller ones (15 cents each), two or three very fine black camel's-hair brushes, almost the finest made—the three will cost twenty cents—and a ground glass palette. Do not forget a steel palette-knife, which will cost twenty-five cents. The palette will cost thirty-five cents, the paints—all of them—\$1.75. With such an outfit one can do a great deal of painting.

The first thing to do is to acquire some knowledge of the colors; you must know not only how they look fresh from the tube, but how they look after they are fired.

Spread upon the table before you the tiles, palette, knife, paints and oil; also a little turpentine in a butter-dish, and half a tumbler of turpentine, a small bottle of alcohol, and a clean cotton rag to wipe your brush on. Unscrew the caps from one of the tubes and squeeze a very little of the color upon the palette. Replace the cap, and then dip the palette-knife in the turpentine in the dish and rub, with this moistened knife, the paint on the palette. Keep it in as small a compass as possible, rubbing it over and over until it is smooth. Wipe the knife clean upon the rag, for it is important that your knife, brushes and palette shall remain clean and not smeared with different colors.

You have doubtless seen oil-color palettes and water-color box palettes where the colors are all blended in beautiful confusion, so that it really seems remarkable that any true color can be distinguished in such a medley; but understand from the beginning, in china painting, that such a palette is ruinous. You have doubtless read in articles on china painting, that such and such colors will not fire well if mixed, gold colors and iron colors must never be combined, and so on. I have been guilty of such statements myself, and now I retract. Lately I have made experiments in colors, mixing together on the palette, and painting one over another on the china. I assert that iron and gold colors fire well painted together and fired at one and the same time. But just here is where the actual difficulty of doing this well originates. The turpentine that you wash your brush in may be full of color, and thus soil the col-

or used; the knife that rubbed up the color may not be quite clean, or the brush itself may be loaded with another color quite different from the one you have chosen. Here are three good reasons why your painting should not fire well. As a rule, then, understand you can combine all mineral colors appropriately in painting, if they are combined with the utmost cleanliness. You will understand as you proceed that some will lose more than others in the firing, and some must be painted heavier than others.

But to return. Take one of the medium-sized brushes, dip it in the turpentine, and pat it a little on the rag, so that the superfluity of moisture may be taken from it, and take up from the palette all of the paint you have just rubbed up, and lay it in a broad free stroke on one of the tiles, in the upper left-hand corner; let the stroke be about an inch long and half an inch broad. You may not put it on very well, but a part of the stroke will most likely be very heavy, and part of it very light. So far, that is right. With the same brush, in which there will still be some color, make a figure 1 close below the stretch of color on the tile, and on a sheet of paper, to be preserved, write the figure 1 and the name of the color you have taken from the tube and placed upon the tile. This is your memorandum. Next wash the brush thoroughly in the tumbler of turpentine, stroking it repeatedly on the edge to see if all the color is removed.

Proceed then with each color in exactly the same way, observing the same extreme cleanliness throughout, and moistening the knife to rub up the color, *not* in the tumbler of turpentine, but in the saucer, which should be absolutely colorless to the last. When all the ten colors are placed neatly and not too close upon the tile, and are properly numbered, you have what we call a "test tile," which when fired will show you exactly how each color will look after firing, whether laid on the china heavily or delicately. When this has been fired it will be invaluable and should be kept before you while painting until you "know it by heart."

And now while the test tile is journeying to the kiln, you will have ample opportunity to experiment with your brushes. Draw a design and paint it to the best of your ability. Prepare (in the same way as before) a little more of the carnation than you did for the test tile (as that is one of the smoothest colors to work with) in a clean place on the palette. Pour two or three drops from the fat-oil bottle on a clean place by itself. Take your largest brush; dip it, until it is thoroughly wet, in the tumbler of turpentine. Pat it on the cloth to rid it of too much moisture, and then in the fat oil before taking up some of the color. Take enough of the carnation on the brush to make a free stroke upon the tile. Move the brush in every direction until you can produce an even, smooth stroke. You may have to take more color, more fat oil, more turpentine. It will not take you long to find out that there is a right and a wrong way to do it. Do not be discouraged. But remember if you have too much oil, the surface of color will not dry; if too much turpentine you cannot possibly make a smooth surface—it will be thin and streaky. The turpentine assists the drying process and is invaluable. When perfectly dry the color will have lost its gloss and appear, as we say, "dead." You will be disappointed; there was such a charm in the wet, transparent color. But do not fear, the firing will restore all the lustre.

When the test tile is returned to you, you will not be long in finding a colored card with a very simple flower upon it, of exaggerated size, if possible, to paint upon the other tile on which you have been experimenting. Clean the china carefully with alcohol, and then rub a little turpentine all over it, and allow it to dry perfectly. If necessary put it on the stove for a few minutes to be sure that there is no moisture left. Then, having outlined the flower and leaves on the thin tracing paper, lay the transfer paper with the colored side next the tile and the tracing paper on top of it. With a pointed pencil trace the design again, keeping both papers steadily in place. Upon lifting the papers when the tracing is finished you will find the design on the tile, faintly seen, or heavily lined, just as you drew it.

It is best to go over the outline with India ink and a camel's-hair brush; but as you are yet a novice in these matters, you may draw over it with your pencil. You will find the coat of turpentine enables you to make a very discernible line with a pencil. Examining your color card and your test tile, you will easily decide what colors to place upon your palette, already nicely cleaned with turpentine and finally with alcohol. The rag that you use for a final wiping off should be quite clean.

ponceau and cochineal. To paint the slippers, wash them over with pure yellow, and when this is dry pick out the design with the same red used for the shawl. The gray shadows for white are made with indigo, cochineal and yellow. Paint the flesh with sanguine, afterward counteracting its brightness with green made from indigo and yellow. For the light wash use the very palest tint of sanguine only, and before the tint is dry blend some rose and ponceau into the cheeks. When this is dry, scrape the high lights with the rounded blade of a pen-knife and strengthen the eyelashes and eyebrows with a little brown. Use brown to shade the hair, but wash a pale tint of indigo over the lights. Make the stockings white shaded with gray. Always leave the canvas clean for the high lights. The effect of a stone wall and pavement can be given by breaking some gray into it, indicating some cracks here and there.